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511 necessity, by pressing the paste flat on the inside of the cover and
415 putting it over the fire; the top knob of the pottery always remains cool
252 enough to be touched by the time the paste is baked. On festival days
415 my mother bought dozens of little earthen dishes, no bigger than an
372 English coffee saucer. They were called *hsi-mi-huot*, oil-flame dishes,
527 in which we burned lights of cotton wick and kerosene, and lined veran-
511 dahs and window-sills with bright fairy lights in the night breeze.

511 We had stoneware in the house too. The *kyaukpyin* is a flat cir-
324 cular piece of stone for grinding the bark of the *thanakha* (*limoria*
412 *acidissima*) tree, to use as a cosmetic. It has a canal all around to receive
303 the ground paste. Kyaukpyins can be bought in all varieties and
sized in any bazaar, but my mother always got hers through the headman
of Salé village, in Upper Burma, where they use a particularly suitable
kind of rock which is durable and yet helps to make the paste smooth.
We had some beauties, heavy pieces of about 14 inches across, a square
around the circular canal, with carved figures on the corners and the
ponderous legs. With the right quality of bark the ground thanakha
fell in a smooth golden flow into the canal. Formerly, all women used
this cream as the sole substitute for powder, letting it dry on the face and
whiten it, but the sophisticated ones now use imported powder as giving
a less artificial appearance.

302 Yet even the most ardent Max Factor fans cannot give up thanakha
entirely for its great value lies in its astringent properties; it would have
great success with European women who use mud-packs, because it acts
like a mild and pleasant mud-pack. It also has cooling and refreshing
properties, it is fragrant; older women apply it over the entire body after
their baths, like talcum powder. My mother says it smooths the skin
and, indeed, victims of smallpox who are left with deeply marked faces,
have their skins smeared with thick thanakha many times a day, and
303 after a few months there is a definite improvement. The thanakha
512 bark is the most used, but barks of the red and white sandalwood and
other trees (*nethapyu*, *nethani*, *kalame*, *a-hmway*) are more fragrant and
used on the body. Bad bark from
the bazaar grinds gritty and dries
patchily, but special consignments
come from Myingyan and Pakokku,
cut into six-inch lengths from bran-
ches two inches in diameter. A
daily task of the girls in each house-
hold is to grind thanakha, and the
commonest sight is a girl on a ve-
randah with a kyaukpyin, a mug of



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water and a basket of logs; she pours water and grinds unceasingly, bored to tears, and then scoops the paste into separate dishes for use on face, body and legs. 303
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Our toilet to this day never included imported combs. Even the most frivolous girls in the University prefer Burmese combs. Burmese women, unlike Siamese and modern Chinese and Japanese women, wear 302
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their hair long without exception, and European combs could never cope with so much work. At one time, the village girls did favour long, bright bakelite combs to wind the hair around in a knot at the back, but the fashion was ridiculed as "aeroplane head-dress" and soon died. Burmese utility combs for general use and for distribution to ser-

vants of the household are made of wood and shaped according to use: for combing the hair are those with slightly curved rims, two inches wide and six inches long; for the little girls to stick in front of their knots and for women to form a frame for their formal hairdressing are small ones, almost semi-circular in the curve of the rim; for the women to wind their hair into a knot on less formal occasions are almost straight-backed combs; for detangling are fine, double-edged combs. My mother chose wooden combs for smoothness and stoutness and put them at the bottom of the seasmum oil jar until the brittle yellow wood turned a deep rich brown.



These combs, with teeth that bite and rarely break off, can be bought for three annas. We also had ivory and tortoise-shell combs for superior use.

Burmese blacksmiths have been busy since olden days, producing weapons for the hill people, agricultural implements, scissors, nut-crackers and fire-irons, and, above all, blades of all kinds (*dahs*). The *dah* is the universal implement in Burma. It serves as a fighting weapon in the form of a long *dahat*, a slender pointed steel blade, about 15 inches long, fixed by a tang into a long handle of cane 326
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326 or bamboo, iron-bound or tightly whipped to prevent splitting. In the
 412 form of a shorter *dalwé*, with or without a point, it is used as an all-
 round implement in house-building. With this bamboos are hewn,
 split open and slit into widths, boards of bamboo or planks are chopped
 for floor-boards and timbers are hewn for posts. The short, broad-
 ended *dahmas* are used for heavy chopping and were the general
 choppers for meat and firewood in our kitchens. The *dahma* is a
 stout iron blade faced with steel. Lighter paring knives called *damauks*
 are also produced. Thus a Burman in a village normally carries a *dah*
 of some sort tucked into his waist as he sallies forth perhaps to find
 some firewood, house-building material or an enemy. The Shan people
 also had long murderous-looking dagger knives called *damyauangs*.

The iron-workers of Magwe sent us scissors which my mother preferred
 to stainless steel ones because they could be oiled and sharpened through-
 out a lifetime, and because they had inscribed on one blade her name and
 on the other "Health and wealth to you". We got our betel-nut crackers
 from there also; these had a blade on one arm, to cut as well as crack.

276 Our house, like every Burmese house, kept a betel box always ready
 415 for visitors. The box had a top tray with little cups or boxes for the
 511 chopped areca nut, orange peel, spice seeds and lime, and a bottom
 compartment for fresh betel leaves of the betel vine (*piper betle*). A deep
 cover fitted the whole box. Grown-ups smeared lime on a leaf, wrapped
 nuts and spices in it and chewed it, spitting out the red juice which is too
 strong to be swallowed. Betel has an astringent action in the mouth
 and by promoting the flow of salivary juices it aids digestion. Our betel
 326 boxes were of richly carved silver, with embossed designs of elephants,
 412 princes riding on horses in the forest, heavenly male and female spirits,
 531 all looking very alive. Silver carving is one of our show industries; the
 511 silversmiths at Mandalay and Moulmein produce handsome bowls,
 boxes, dagger handles and various other objects bought by foreigners.
 [53] Burmese people do not have the custom of buying *objets d'arts*
 for their houses, but the articles of daily use which they like to
 have of good quality and pleasing designs are the real inspiration
 of these traditional crafts of Burma. The silver used ranges from
 rupee fineness up to the pure metal called *baw*. We had silver
 bowls, *ngway-balas*, of all sizes, smaller ones for drinking, bigger
 for pouring the bath-water, and enormous ones about twelve inches
 across for holding gifts to the monks on festival days. Sometimes my
 mother used these to hold *taik-pan*, the flowers of the honolulu creeper,
 for the drawing room, but she always preferred a religious use for such
 noble and valuable objects. I liked all these bowls very much; they had
 good proportions, round the rim and base was a border of formal scroll

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design and, within this chaste frame, the elephants, princes, trees and nat spirits waved and bounded in profusion. At the base of each bowl was a felicitous salutation inscribed on a smooth ground.

Lacquer is another industry now turning out cigar and trinket boxes, table mats, bowls and other articles for the modern market, but also continuing to supply all Burmese households with objects for daily use. When my father was stationed at Magwe, we went up the river to Pagan and from there by bullock cart to the village of Nyaung-U where the best Burmese lacquer is made. A frame of bamboo strips woven closely is covered and filled out with a mixture of cow-dung and paddy husk, and given a thick coat of black *thitsi*, wood-oil. Traditional designs are engraved on this when dry, and successive coatings of *thitsi* mixed with colouring are put on, the bowl being allowed to dry and turned on a lathe to take off the colour not required in the pattern in between each coating. The finished product is polished smooth and so flexible that a bowl can be bent till the opposite sides of its rim touch. We had lacquer boxes, *yun-its*, of great size to hold my father's turbans and my mother's scarves, round ones to hold combs and tresses for my mother's hairdressing, drinking mugs, betel boxes and many others. We had *kyauk-ka*, a more solid lacquer of plain red and black, for food carriers, with plates and cups to match.

Wood seems part of the fabric of the Burmese craftsman's being. The wealth of the forests which provided teak, pyinkado, ingyin and a host of other woods for lasting structures; the perfect medium they afforded to the chisel, gouge and mallet of the carver, and the traditional forms of architecture which offered vantage points for the display of superb craftsmanship all combined to make wood-carving the most lively of Burmese arts. But wood-carving cannot be seen to advantage in domestic articles; we had carved wooden frames for photographs of monks and of Grandfather, carving on the screen which walled off the altar room, but Burmese carvers in wood had never devoted their talents to the cutting of small articles. Teak and *yamanè*, the two woods usually carved on, have a coarse grain in which fine detail cannot be rendered. Beginning from the days when the tradition was to reserve carving for the wood of sacred structures only—palaces and monasteries—the craftsman had put all his skill into animating the gables and eaves of tiered monastery roofs, palace walls and ceilings, with a riot of living ogres, nats, dancing spirits and birds surrounded by leaves, flowers and scroll work which did not leave an inch bare.

Still, the village craftsman with a talent for work in wood does not lack scope in his rural surroundings.

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around that we had meritoriously praised the Lord Buddha, and then touched the earth with the striker to pass the message to the spirits there also. These big bells may weigh up to 25 tons; the bell at Mingun is said to be the second largest in the world. They are all inscribed with lauds and invocations for the welfare of the donor. Gongs of brass are the bells of the town-crier; all announcements are punctuated with the striking of a gong. *Maung le htu tè* is the equivalent of "broadcasting it around the town". Much attention is paid to the melodiousness of gongs for the Burmese have a musical instrument called the *kyi-waing*, which is a circular frame on which graduated gongs are hung and beaten with a knobbed stick to harmonize with the rest of a Burmese orchestra.

There were numerous other objects for which my mother would never accept a substitute from English shops because they did not cater for our ingrained customs. Soup never tastes right when eaten with a metal spoon—we always used Burmese china spoons bought for about one anna each; rice is not to be stirred with a metal utensil either—the Burmese wooden ladle for this is the *yang-ma*, the same word as for sister-in-law, the stirrer of trouble. There were, of course, particular places in Burma which supplied particular articles of dress, but I took an interest in this only when I was grown up.

What delights me is to find now that, in the imported things about the house also, all minkadaw households bought a standard type. This was probably due to the enterprise of Messrs. Rowe and Co., a Rangoon firm selling general goods, which established branches in all district towns to provide officers with anything they could not buy in native shops. We all bought Gold Medal camp chairs and camp cots from Rowe's. We bought durwan's kerosene lamps for bedrooms, Storm King and Petromax lamps with incandescent mantles for sitting and dining rooms, we bought crockery which came out in three or four good standard patterns, with an adaptation from the orthodox English dinner service to provide soup and curry dishes suitable for Burmese meals. We got cane furniture made in the local jails, odd chairs and always the half-wood half-cane stores box to serve on tours, and the long basket trays in which my father's files and papers would come home and go to the office every day, on the head of the *chaprassi*. The *hpas*, soft expandable cane boxes in which Burmese people pack their bedding when travelling, were always covered with green canvas from Rowe's. With these *hpas*, matching the Gold Medal camp cots and chairs, the boxes from the jails, a clerk and two or three girls looking after the children, and a general air of solicitous attention from the people around, no one could mistake an a-so-ya government official's family on its touring travels.

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MCA-YOT-SON (Mortar): The mortar resembles an inverted truncated cone with a loop handle extending from the rim. It is made of the samed-brown glazed ware described above. A teak wood pestle (GIKHEWE) is a rounded club about 15 inches long and 2 inches in diameter. Some are ornate with circular bands, but U Myaing's club is plain. It took him about an hour to make. The mortar was purchased here and cost 10 annas. Number of mortars in Pathwe: 1, Camp: 1.

DAW O (aluminum cooking pot): The aluminum cooking pot is a wide cylindrical form with a flat lid. They are made locally. U Myaing's family had three in camp ranging in size from 10 inches in diameter and 4 inches high to 12 inches in diameter and 5 inches high. The vessels were used for cooking rice and curry. A pot holding 6 LON of rice costs Rs. 6/-. Pathwe number: several, camp: 3.

DANDWIN LON (aluminum pail): One aluminum pail, cylindrical in form with a height of 7 inches and diameter of 6 inches, and wire handle, was used in camp as a container in hauling foods from market and in their preparations. It cost Rs. 2/8 in Rangoon. Pathwe:

Miscellaneous containers: Several beer bottles and circular cigarette tins were used in camp to contain oils and spices.

SHWEN JATK (Tiffin Carrier): A rectangular lunch box, or tiffin carrier, of aluminum was bought in Rangoon for Rs. 3/6, Pathwe: Rs. 12/-.

KWAY PAGANBYA (China Plates): A single broken china plate was used as a cover for the water jar in camp. This was one of three brought from Pathwe, where they cost Rs. 2/-. This is a special ware which was usually reserved for guests. In Pathwe, the family had enough for family use and guests on special occasions.

THAN PAGANBYA (enamelled iron plates): Two enamelled iron plates of shallow dish and bowl form (about 12 inches in diameter) were used in camp. These cost Rs. 2/- each. Pathwe: 0.

YUWENG (stirring spoons): Two spatulate bladed spoons with thin handles 12 inches long were used as stirring spoons in the preparation of food. The iron one was bought in Rangoon and cost 10 annas. The wooden one was made by U Myaing in Pathwe out of teakwood. It took him 2 hours to make it with a small knife.

ZOONS (eating spoons): Chinese porcelain spoons (KUET) and brass spoons (HEE) were used indiscriminately to dip curry sauce over the rice. The Chinese spoons are boat shaped with high and hollow handles. The brass spoons are similar to European soup spoons. The porcelain spoons were preferred aesthetically, but because the children frequently broke them, brass spoons were most commonly used. Cost and frequency: In Pathwe, 60. Camp: 8. Food is commonly eaten with the fingers in all levels of Burmese society.

DAH (knife): The big knife used in camp for cutting fire-wood and other chopping jobs was about 1 1/2 ft long including an 8 inch wooden handle bound in iron. The steel blade is curved slightly upward, has a square end and is used as a chopper frequently with two hands on the handle. The one in camp was bought "long ago" and cost Rs. 4/-. A small knife with a pointed steel blade was used for whittling and cutting in the preparation of food. Pathwe: 10, most for work in IH. Camp: 2.

KAYU (pot rest): A hollow disc woven of soft reeds with a diameter of 6 to 8 inches is used to rest pots on - so that the carbon on their bases will not blacken the surface on which they rest. These are readily made by the women of the family.

YU DAUNG (Measurers): There are two of these containers, used for measuring rice in camp. The iron one had a hole in it, but was retained as a general container. It had been replaced by the wicker

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BURMA

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20. TOY CART.

of a savage description. Children have pretty manners; they are respectful to their elders without shyness or cringing.

Children grow up among the implements they will use in after life. Wooden mills for husking rice, tilt-hammers and mortars for pounding, cotton-seeders with geared rollers, spinning-wheels, weaving-loom and other simple machines are in every house-

hold; besides agricultural implements, carts and boats, all of which are made or kept in repair by the inmates (*cf.* p. 120). The workshops of artisans of every class are open to view, and the processes are obvious to every passer-by. The interest aroused in children is more diversified than in cold countries with their more secluded life. From mimicking the occupations of adults children learn to take part and soon begin to like a real share in them. Their trade begins with make-believe wares, then come scraps of house and garden produce till it develops into a source of pocket-money and training in business (Nos. 281, 431). The years of tutelage merge into the age of responsibility without abrupt transition. The intelligence which the school-teacher proceeds to build on has insensibly developed under conditions more than commonly favourable, which may help to account for the precocity of Burman school-children under good teaching.

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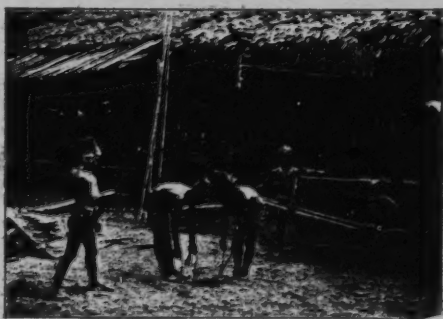
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From the ages of eight to ten, boys begin attending the school of the Buddhist monastery (*kyauing*), where they are taught free by the recluse (*pōndyt*) or by his sojourner recluses (*upasān*). The spelling-book is chanted in a chorus led by a senior pupil, and is copied out with a white steatite pencil on a



21. PEB-TOPS (BYIN-PAUK).

MONASTIC NOVITIATE

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31. SHINLAUNG ARRAYED FOR HIS FETE.

to the possession of which the regular recluse (*yahán*) is restricted. They consist of the *thingán* or monastic yellow robes, *vis.*, the loin-cloth (*thimbdáing*), upper cloth (*egast*), wrapper (*thingán-dyt*), and red girdle (*kabán*); a needle (*at*), wherewith to piece his clothing together, a hard-baked black earthen pot (*thabít*) in which to collect the morning dole of food, a filter (*yealt*) to strain the drinking water clear of living things, and a razor (*thindón-dá*) to shave the head and face (excepting the eyebrows). The garments are of plain cloth, without any cut, but torn into strips and joined up again (by the donors) in commemoration of the primitive rule of piecing the garments together from rags, as well as to deprive the cloth of value. The cloth is mostly cotton, but silk and wool are also offered. The stuffs are dyed a bright ochre, with chips of Jack-wood. By repeated washings the colour deepens to tan. These varying shades produce a picturesque effect. The recluse customarily also receives sandals to wear, a deer-skin to sit and sleep upon, a broom to sweep his dwelling with, and a large palm-leaf fan, both for a shelter from the sun and a screen from the sight of womankind. The *thabít* is slung in a yellow cotton net, and has a lacquerwork stand and cover. In respect of chattels, however, these primitive tokens of privation have sunk to a form. The recluses have many changes of raiment and the use of spacious dwellings

the home of the Buddha. In order to accentuate the renunciation of the world which the lad is making, he is arrayed and attended, like a prince and makes a royal progress on horseback or in a chariot to the monastery. Attendants bear gilt umbrellas over him, and a retinue of relatives and friends carry his *paréikaya* and offerings for the use of the monastery. The *paréikaya* are the eight chattels.



32. SHINLAUNG PAGEANT (BURMA PROPER).

CLEANING THE GRAIN

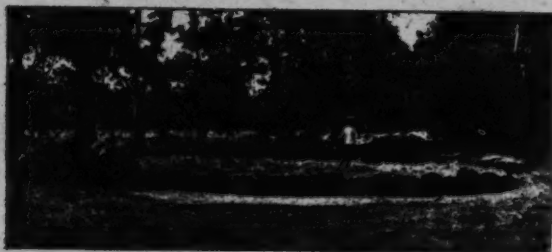
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243 Under the coarse yellow husk is a shell of bran, and beneath that a delicate white pellicle. The two outer coverings have to be removed and the inner one preserved. "Cargo rice," which forms the bulk of the mill produce, is three parts rice, simply husked, and one part paddy. The mixture bears the transport.

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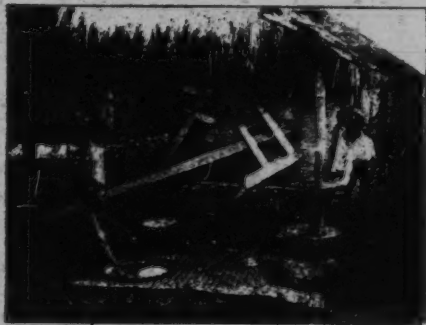
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118. TREADING OUT THE GRAIN.

better than white rice. Burmans clean the rice according to daily need. This is done either by simple pounding or by first husking the grain in a wooden mill (*kyeissaw*), and then pounding it to get off the bran. The mortar is of hard wood, with a hard wood pounder as heavy as the arm can wield; or else the pounder is mounted in a tilting-beam for foot-power. Chaff and bran are separately winnowed out with sieves and trays (*sagaw*) of bamboo, and in exposed places by the help of the wind also. For wholesale husking, the native mill is composed of two strong wicker-work cylinders made solid with clay, in which are embedded upright staves of hard wood (Nos. 127, 134). As the mill wears down, the layers of wood keep above the clay like the layers of enamel in a herbivore's tooth, maintaining a rough surface for work. In the early days of the export trade, rice was husked for shipping in this way. The separation of the chaff is done with a machine copied from our farmyard winnower, and now manufactured in every town.



119. CLEANING RICE WITH THE HAND-POUNDER.

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10. CLEANING RICE WITH THE HAND-MILL.

in every town. A basket (*din*, bushel) of cleaned rice (*san*) costs three to four rupees, and lasts a man about a month. The loss of volume in cleaning is about twenty-five per cent, and the cost of the unhusked grain about one-third of that of rice. For

cakes and sweets, rice is ground with water in the Indian stone hand-mill. After first soaking, it is passed through the mill repeatedly until it forms a creamy fluid, which is strained and used while fresh. Wheaten bread is a novelty.

The houses in Burma are mostly built of bamboo. The giant bamboo (*wabō*), a denizen of the evergreen hills, is cultivated in the plains for house-posts and masts and side-buoys of boats. Its culms attain a height of eighty feet and a girth at the butt of two feet. Every bamboo jungle supplies the rest of the material for the house. No tools are needed for bamboo work, but the universal *dā*—a sabre, trimmer, chopper, according to its proportions (No. 231). With the *dā* the bamboos are hewn, split open and slit into withes (*hns*) for lashing. Thin-walled bamboos are

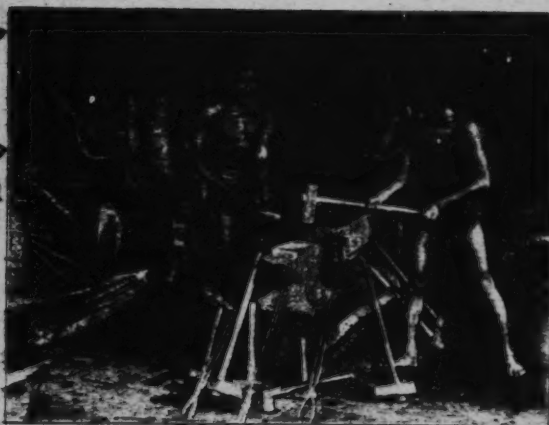
opened out into broad planks for the walls of the houses (*laydn*). Stout thick-walled bamboos are shaped into narrow planks for flooring, or the floor is laid of round bamboos laced down at intervals. Loose planks of wood are becoming general for floors, even in houses built of bamboo (p. 119). Every Burman can handle the *dā*, but not so expertly as the hill people.

The house-posts, floor-girders, and principal frames are frequently of timber, and outlast several relays of the bamboo-work, which decays in a few seasons. The inducement to keep a material clean and neat which has soon to be replaced is not great, and engenders negligent habits. In the better houses, bamboo is only used for the walling

and the roof rafters.



131. WINNOWERING GRAIN IN THE WIND.

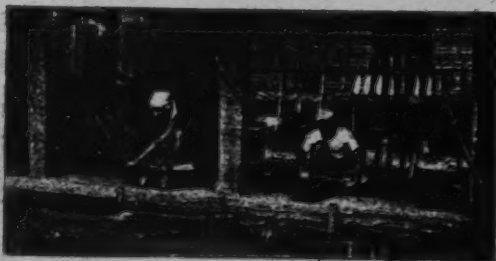


230. BURMAN BLACKSMITH (NEW STYLE)

Burman has copied the leather double-bellows from the steam-mill workshops.

Making *dds* is the blacksmith's principal business. For the uses to which the Burman puts his *dd*, he is not likely to be offered a better implement. The *dd* is a blade twelve to twenty-four inches long, somewhat curved back from the

edge, with the weight towards the point, and fixed by a tang into a long handle of cane or bamboo, iron-bound or whipped to prevent splitting. The *dd* must not vibrate in the haft, and is for that reason not riveted through, so that when it works loose it can be driven tight again. Unless when both hands are used, the haft is gripped near the blade. Held in this way, the balance of the *dd* is different to that of any other implement or weapon. It requires knack to use the *dd* effectively. The long, slender, pointed *dd* is the fighting weapon (*daive*), and is all of steel, with a cane handle. A shorter *daive*, with or without a point, is the universal implement. Short blunt-ended *dds* are used for heavy work (*dand*). These are only faced with steel. A light paring knife is called *danduk*. There are dagger knives, but they are Shan rather than Burman implements (*danyung*). The Burman and Shan smiths use a steel scraper set in a cross-handle, some-



231. SWORDSMITH.

GOLD AND SILVER

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322. CANOPY OF GREAT
ZEDIN (TI, PP. 30, 101).

refilled, and after seven or eight hours' work as many grains weight of gold flakes will have accumulated in the depression at the centre. The out-turn of a steady worker is three to five tikals of gold in the season.

The stock in trade of the gold and silver worker consists of a bamboo blast, clay crucibles, blowpipe, solder and flux, aquafortis and mercury, hammers, punches and anvils of bronze and iron, wire-plate and beading-plate. Bullion is furnished by the customer, who pays from one half up to the full weight, in

thing like a spoke-shave (*daing-dyaik*), for the rough shaping of the blades after forging, to save their files. The blacksmiths make the axes of the country also. The old Burman axe consists of a long-handled wooden mallet with an iron tip like a small spade. The smiths also make spear-heads for the hill-people, iron shoes for ploughs, mattocks and hoes, tires and axles of carts, dee nails for boats, nippers for sugar-cane and betel-nut, and other tools. They do repairs of locks and fire-arms. A special class of iron-work is making *tl* for *zadi*. The tinsmith's trade was unknown in Burma until fifty years ago. In Pegu it is still in Indian hands; but in Mandalay the Burman tinsmiths are unequalled.

Argentiferous galena is found in Burma, but the ore barely repays working for the sake of the lead. The silver used in Burma and most of the gold is imported from China, India, and Europe. A dozen villages in different parts of Burma get a living by sifting the sand of streams which bear gold. A broad thin wooden dish shaped like a flat cone is filled with sand and gravel, and worked at the water-level with a rotary movement, by which the lighter material is driven out centrifugally. The dish is filled and



323. MOUNTAIN CARCADE.

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